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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

COLLECTORS' OPPORTUNITY.

As told elsewhere in our columns today, the largest and most important sale of old and modern art works that has taken place in America or Europe for several years—that of the 387 oils and 33 sculptures, forming the widely known collections of Mr. Catholina Lambert of Paterson, N. J.—will take place in the Plaza Hotel Ball room on four evenings of next week, beginning on Monday.

The wide scope and variety of this interesting and important assemblage, especially of old and modern pictures, has not only drawn an unprecedented throng of collectors and art lovers to the galleries where it has been and is on exhibition, but will undoubtedly result in the crowding of the Plaza Ballroom to its utmost capacity, and the turning away of many unfortunates who have not secured the necessary cards of admission.

The result of the sale will be anticipated in Europe, as well as in America, for upon the prices the undisputed pictures bring, the tone and probable course of the picture market for the rest of the season, at any rate, will be determined. There is a wide difference of opinion as to the result of this sale, and as to whether the picture market in its present condition, can absorb, except at very low figures, so large a number of paintings at one time. It must be remembered also that next week's sale is to be followed by that during the week of March 6-10, on five successive evenings, of the remainder of the Blakeslee stock of pictures. It would seem that as the dealers are not likely to wish to add to their already too large stocks, carried over through two poor seasons and thus far in a third and worse one, that here and now is the greatest opportunity that American picture buyers, collectors and lovers have had in years, to secure many good, and more fair examples of well-known painters, on the best possible terms. It is possible, and to be hoped, that this opportunity will be fully taken advantage of, and that the Plaza Ballroom and American Art Galleries will welcome not only many old and well-known collectors, but a host of new ones at these coming interesting and important sales. The new buyer has been conspicuous by his absence in the picture auction rooms for two seasons past and this season, up to the present. Now is his chance, not only to procure art works at low figures for his own pleasure and education, but good investments as well, for it has been repeatedly proven that there are few better financial investments than good art works, bought at low figures.

OBITUARY.

Johann Geyer.

The death is announced at Berlin of Professor Johann Geyer, whose specialty was etchings on copper of architectural subjects. He co-operated in the work of the Archaeological Institute in the reports of the Pergamon excavations.

Philip Muhr.

Philip Muhr, professor of painting in the Phila. School of Industrial Art, died a few days ago in that city. He was born in Germany, studied in Munich and Paris, and was a member of the Phila Sketch Club.

CORRESPONDENCE

A "Kultur" Exponent Protests.

Editor, AMERICAN ART NEWS.

Dear Sir:

With a feeling of amusement, mingled with a certain amount of surprise, in spite of the many curious things I had been getting accustomed to through all sorts of "stuff" in the American papers, I read some weeks ago, in an editorial in the ART NEWS, that some French and English and many of your American readers had declared that all the art news from Germany, which you had published from time to time, was nothing more than a big "bluff." As I am a member of the staff of "Der Cicerone," the well-known German art publication, I am in a position to know pretty well what is going on in the German art world at present; and I can assure you that those readers of your journal, either know nothing at all about the subject, and merely state, with calm conscience, what they think, or rather wish, to be the case—which is what I call "bluff"), or else they do know well enough and deliberately tell—well, the opposite of the truth, for purposes of their own.

In order, however, to prove to them that interest in art, as well as art activity in Germany, is not interfered with by the war, I may tell you that I have just received news that the editor-in-chief of "Der Cicerone," Prof. Biermann, who, up till now, has been art adviser to the Grand Duke of Hesse-Darmstadt, has been made Director-General of all the municipal museums and galleries in Cologne—a post which has been expressly created for him, in order to assure to that city his great organizing talent, knowledge, and foresightedness. If a city in the middle of the greatest and costliest wars that has ever been waged, can think of such a thing, and augment its expenses for art (and Cologne already pays for its art and theatre a considerable sum every year), it proves, I think, pretty conclusively how things stand in Germany.

Whether such readers believe it or not does not make the slightest difference. The Germans will continue, in spite of the war, and even in spite of their opinion, to hold high their "Kultur," which seemingly hated word here, means caring for the higher things in life, most of all for art in every form. But the "neutral" readers of your journal, if such there be, ought to know how things are in reality; and it is for them that I wish to protest against such ridiculous statements and to state how things really are.

Yours very sincerely,

Frank E. Washburn Freund.

New York, Feb. 15, 1916.

That Disputed Romney.

Editor, AMERICAN ART NEWS.

Dear Sir:

My attention has been called to your issue of February 5 in which you state that you have received a special cable from London of the 3rd instant, to the effect, on what seems to be most reliable authority, that Mr. Huntington's attorneys are approaching a settlement out of court, in the case of Huntington vs. Lewis and Simmons.

Messrs. Guedalla & Jacobson are the London solicitors who have charge of the case in England on behalf of Mr. Huntington;—my firm represent Mr. Huntington here. Mr. Guedalla is at the present time in New York, partly for the purpose of taking the testimony of Mr. Huntington in the action, on commission.

Speaking for Mr. Huntington, as well as the London solicitors, I beg to inform you that neither in London nor New York has the charge been withdrawn by Mr. Huntington that the picture in question is not by Romney. We also contend that it is not a portrait of Mrs. Siddons or Miss Kemble; and the case is being prosecuted as vigorously as the law will permit.

Having in mind your previous comments on this litigation, I would be obliged if you will do us the courtesy to publish this letter.

Very truly yours,

John B. Stanchfield.

New York, Feb. 9, 1916.

AN ARTIST'S MODEL'S PLAINT.

To the Artists—

You Artists paint our pretty "mugs,"
You may paint our fancy "Lugs,"
You may make us think we're green
And "babes" of seventeen.
You may paint us all you like
You may paint us green like "Mike,"
But this something we demand
We're not "babies"—Understand?
Ruth Matthews (A Model).

ART BOOK REVIEWS.

SOUTH INDIAN BRONZES, BY O. C. GANGOLY.
FOLIO PUBLISHED BY THE INDIAN SOCIETY OF ORIENTAL ART, CALCUTTA.—(LUZAC & Co., LONDON.)

The art of India has yet to achieve anything like universal popularity, but if we are to believe the introduction contributed to the present volume, by I. G. Woodroffe, interest in the subject is "rising." Mr. Gangoly's work must be commended as an earnest labor of research, in a field that is now ungrateful and promises to remain so. Students of oriental art are scarcely numerous enough the world over to make up, fully, to this zealous author, the appreciation which he finds lacking in a people whose ancestors were capable of magnificent productions in sculpture.

One must admire the patience with which Mr. Gangoly has pursued his subject from the basis of a Sanskrit text which involved a "strenuous task" of interpretation. He proceeds from so remote a period as 1000 B. C., the conjectural date of Agastya, the first Aryan missionary to South India, whose appearance is thought to antedate that of Buddha. With true scholarly sympathy, he traces the development of artistic expression, which followed Maya's foundation of Indian architecture. He enters into a study of the canons of proportion, adopted by the Indians (after the manner of the Egyptians and Greeks), and in connection with an elaborate series of illustrations, he composes a text rich in historical data and replete with rare information. Mr. Gangoly feels confidence in the aesthetic value of the work of the Indians, sculpture which, he considers, answers "to the supreme tests of great art." His conclusion is enthusiastic and well expressed: "As studies of line pure and consummate, as exquisite examples of the value of movement, as embodiments of force, with power in every line—these images display qualities of everlasting nobility, which unquestionably constitute a full fledged school of vital sculpture." The volume is well and copiously illustrated.

J. B.

ART BOOK REVIEWS.

THE ARCHITECTURE AND LANDSCAPE GARDENING OF THE EXPOSITION. DESCRIBED BY MAUD W. RAYMOND AND OTHERS. INTRODUCTION BY LOUIS C. MOLLGART. 12 MO., PAUL ELDER & Co., SAN FRANCISCO.

The text of this attractive volume is not formidable, and as neither the introduction nor the descriptive notes attempt anything like a studious disquisition upon the work considered, the illustrations, which are numerous and of good quality, are made to bear the burden of appeal to the reader's attention. The landscape gardening side of the work might have received more specific notice in both text and illustrative sections, for landscape gardening is an art which is occupying more and more its rightful place in the schemes with which architects have to consider. The ephemeral character of exposition architecture calls perhaps for little more than the sort of comment found in the usual art catalog. The present volume serves well its purpose, therefore, which is, evidently, to supply a clear pictorial record of the architectural features of the Exposition.

EXTRACTS FROM THE DIARIES AND CORRESPONDENCE OF JOHN EVELYN AND SAMUEL PEPPYS RELATING TO ENGRAVING. With notes by Howard C. Levis. London: Ellis, 1915. 12mo.

Mr. Levis, whose monumental "Bibliography of Books on Prints" was the product of a faculty of patient research placed in the service of the study of the reproductive graphic arts, has had the happy idea of compiling the present copiously illustrated little volume. Beside the extracts, which throw interesting side-lights on the life and methods of engravers, print-sellers and print-collectors of that day, the book has divisions dealing with "John Evelyn's Etchings" (it will be remembered that Evelyn's name is closely connected with the introduction of mezzotint into England), "Book-plates of Evelyn and Pepys," "Portraits of John and Mary Evelyn and Samuel and Elizabeth Pepys" and "Frontispieces and Illustrations," the last-named referring to those in books published by the two worthies.

The whole appeals in most pleasant and interesting manner to amateurs, connoisseurs and collectors of prints. The editor has added to the value of the book by numerous notes giving information regarding the producers and sellers of prints, and has seen to it that there is a good index.

Wilhelmine Weber is showing some painted furniture at her studio, 122 East 59 St. She has a nice feeling for color and decoration and designs all her work herself. Among the most attractive sets shown is one in yellow with conventionalized fruits and foliage in natural colors. This is intended for a breakfast room.